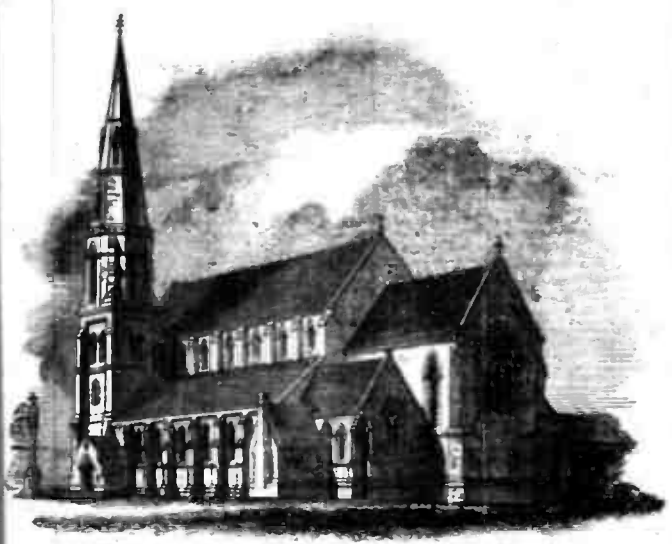
day in which they laboured, and few could be found to incur ruin by opposing it."

In the course of his lecture the reverend gentleman contrasted the modern efforts at church building with the beautiful examples that exist in Coventry itself, in the churches of St. Michael and Trinity. Of a certainty this were a bad measure of contrast, for we must long despair to accomplish any thing like these, the former in particular, which we may pronounce in its way matchless. Coventry, however, is singularly rich in specimens of ancient Gothic excellence—its churches, the Hall of St. Mary, its hospitals, &c.: but the cross is gone—the victim of neglect and the rage for modern improvement. We remember to have read a few days ago an account of some monster in France, who expressed to his neighbours his impatience that the lives of his aged parents were standing in the way of his enjoyment of their little fortunes or savings, and who coolly proceeded at last to dig graves, with the intention, as he declared, of murdering father and mother, and interring them therein: these poor creatures were the obstacles to the progress of this insatiate wretch, they absorbed a cost of maintenance, when they were no longer of use in the world, as he permitted himself to argue—and hence the horrid conclusion he came to. This is taking a strong case, and, we grant it, an inapplicable one; but it may serve to make some people hesitate to adopt similar reasonings in reference to old monuments and memorials. There is, as the rev. lecturer remarked, a "*moral perception*" involved even in these matters, but there is no fear now-a-days of such things being perpetrated without check or remonstrance. The watchman "is abroad," may, we may adopt the current phrase, "the schoolmaster is abroad," and men and nations are being tutored into this truth, that reverence for antiquity is one atone in the arch of *moral propriety*. Let us learn to revere wisely and consistently, and not to suffer our partiality for one section of the labours of human genius to shut our eyes to the recognition of others; they are all undoubted testimony of the workings of a purpose superhuman, in which we, as little atoms of intelligence, play our part.

Appropriate to this division of our subject, we extract the following paragraph from the same paper in which the report of the foregoing lecture appears, and congratulate ourselves on being able at the same time to give a drawing of the proposed structure. The architect, Mr. Charles Hansom, of Coventry, is a young practitioner, but it will be admitted that he has shewn considerable taste and attention to the "*proprieties*." We will take this opportunity to request of our several architectural friends to enable us, as in this instance, to gratify our readers by this species of publication of their designs, and we shall be most happy to do our part in facilitating the object by superintending the engraving, which in most cases will be found to be a service of at least two-fold amount, as the blocks will serve for the heading of any circulars they may require, or otherwise.

NEW ROMANIST CHAPEL.—It is reported that the Roman Catholics are about to erect a more commodious chapel in this city, near the site of the present barn-like structure, the altar-end of which is not towards the east, a very unusual circumstance in buildings of this character.—*Coventry Standard.*



Proposed New Catholic Church, Coventry.

Temples, Ancient and Modern, or Notes on Church Architecture. By WILLIAM BARDWELL, Architect.—London: Fraser and Co., and Williams.

THE quotations which we gave in our former notice of this interesting work, were taken from Chapter VI., wherein Mr. Bardwell dilates on the grandeur of the remains of Egyptian architecture at Karnac. We are tempted to resume the subject at that point, in order to give our readers the means of forming a just conception of the stupendous works of a people whose history but for such remains would be involved in a painful obscurity. These remains also—we mean the inferior relics of Egyptian art, as well as the colossal and architectural,—prove to us a familiarity on the part of that people with mechanical and manufacturing science, that common repute was hardly disposed to give them credit for; but we will subjoin Mr. Bardwell's words on this topic.

"It was beneath these gigantic colonnades, that Champollion, in the excited language of astonishment exclaimed, 'These porticoes must be the work of men one hundred feet in height!' imagination sinks abashed at the foot of the 140 columns of the hypostyle hall of Carnac.' It was there that Belzoni, filled with the fervour of dreamy enthusiasm, which, as he says, raised him above the petty cares of mortality, pronounced his joyful Eureka,* and exclaimed, 'I have at least lived one day.'

* I have found it.

"Such are the sensations produced upon spectators by the sublimities of Egyptian architecture: its extraordinary dimensions I will illustrate by a familiar example. Our well-known column, called 'the Monument,' has been deemed a wonder. The great hall of Carnac was supported by 140 columns, most of the same diameter, and some of two-thirds the height of 'the Monument!'

* * * * *

"We see from Rosellini that they not only understood the art of making glass, but also of staining and gilding it in imitation of precious stones. We see that they used gold and silver tureens, urns, vases, banqueting cups, &c., of the most exquisitely beautiful workmanship, and tasteful as well as magnificent forms. Their bending cups embellished, as at present, with the heads of animals of the chase; their banqueting-cups supported by the figures of their vanquished enemies. Pharaoh's side-boards were set out like those of William IV., with plates, dishes, knives, spoons, &c. His guests occupied the most superb chairs, couches, sofas, footstools, all of which, with the tables, cabinets, &c., were of the forms which modern upholsterers consider their most fashionable furniture, and which they mistakenly call Grecian.

"By the discoveries of Rosellini, we can even enter the workshop of the ancient Egyptian, and see the household furniture under the progressive operations of the workman's hand; the cutting and turning instruments by which they were made; the joining and glueing the parts; the polishing them, when complete, with pumice-stone; or of gilding and adorning them with stuffed silken cushions.

"We not only see the minutest details of other trades and manufacture, and the fine arts, the arts of dyeing, weaving, &c.—the *studios* of Chantreys and Ettys—the warehouses of the Polands with their insignia as in the present day, an outspread leopard's skin, but also the amusements of singing, dancing, and music, tumblers, and other performers, exhibiting the same feats as those of the Bedouin Arabs, now, or lately, at the Colosseum in the Regent's Park.

"Rosellini makes us familiar with the portrait of Pharaoh, who received and elevated Joseph as his prime minister; of that arrogant Pharaoh who dared to oppose the miracles of God's vicegerent, and who was afterwards drowned in the Red Sea; we see the fac-simile of the very banner which they displayed against the ominous radiance of the fiery pillar, when he followed the flying Israelites; but we see his name-cartouche, or circular-oval, constantly obliterated, attesting the disgrace he suffered. We have the portraits of Pharaoh-Necho, Pharaoh-Hophra, Amasis, and the famous Shishac, who 'came up against Jerusalem, and took away the treasure of the house of the Lord, and the treasures of the king's house, and the shields of gold which Solomon had made.' We see also the portrait of Shishac's daughter, that lady of consummate beauty, who was married to Solomon; and lastly, a portrait of the voluptuous and magnificent Cleopatra, all sculptured and painted with microscopic fidelity, on the walls of the palace-temples of the 18th dynasty of the Pharaohs."

Chapter VII. is devoted to a brief speculation, and to the recital of some facts that bear upon the temple of Solomon, by which Mr. Bardwell would trace to an Egyptian origin, and give an Egyptian character to all that pertained to that solemn and interesting structure, in the erection of which, as Bishop Heber sang—

"No workman's steel, no ponderous axe rung,
Like some tall pine the noble fabric sprung."

Mr. Bardwell deduces from the fact of the intimate connection existing between Solomon and the Pharaoh of his age, whose daughter he married—from the improbability that Greece, which had only been colonized from Egypt about two hundred years before, should have had to do with any suggestions as to the style of the Jewish temple; and also that the Jews themselves, having been involved in wars for the four hundred years they had now been settled in Canaan, were not likely to have so far cultivated the arts of peace as to have formed a style of their own—seeing also that the Egyptians had attained an unprecedented skill in the art of cutting and polishing stone—that the architect of the Jewish temple, Horam (who was also a king), was from the Egyptian colony of Tyre—that the material was most probably polished granite, and the masons Egyptians—that the proportions of the temple bear a strict analogy to those of Egypt, both as to the general plan and its parts; in particular as to the two great columns of the pronaos, which were five and a half diameters high; and their capitals or chapiters answering in their description to what we know of the capital of the Egyptian column;—from

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